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silent water, softly lit by the setting sun, and with a solitary cottage nestling in the centre plane, but the whole quite unlike the conventional and generally accepted Yankee landscape. Of that skilful painter, David Johnson, who was born among the elder men, but who paints as well as the best of the younger ones, Mr. Graves's collection included five works; of George Inness, three; of H. W. Robbins, one; of De Haas, two; of Dewey, one; of Picknell, one, and of Blakelock, three. The extremest range of American landscape art is represented in this small number of paintings, and it is by no means given to every amateur to appreciate the varying gifts of both Messrs. Bierstadt and Blakelock. David Johnson's contributions were all worthy specimens of his grave and quiet compositions, his monumental oaks, his level foregrounds, and only occasionally a tumult in the sky to break the summer repose of his landscapes. Of the three pictures by Inness, the best was probably an Italian landscape (No. 23), cool in tone and classic in composition, but also of a beautiful serenity. H. W. Robbins was represented by a red and brown twilight settling down over a mountain lake; De Haas, by two marines, the larger of which was a moonlight view over the sea with a bonfire burning redly on the shore; Charles Melville Dewey, by one of the decorative, lemon-yellow sunsets which he paints with an almost fatal facility; Picknell, by his large fishing-boat, "Getting under Way," which has been seen before, and Blakelock, by three landscapes, mostly yellowish, which it would be difficult for any one but the painter to identify, and yet which have certain interest as color studies. C. D. Weldon's sorrowful story of the young wife forced to bring her wedding-gown to sale, first seen at the Academy exhibition a year or two ago, here reappeared, and F. W. Freer's graceful study of a tall young woman in pale blue-green silk, standing by a table, was also familiar. So, too, were George H. Story's picture of bucolic card-players, "The Winning Hand," and J. G. Brown's "My Grandma and I." Louis Moeller's "In the Studio" was a curious example of lopsided talent, the study of textures and detail pushed to the utmost, and that of relative values totally neglected; the young lady in white in the foreground was the thinnest and most distant object in the room, and she was consequently much the least interesting. A large canvas by H. Humphrey Moore, dated 1871, and representing a blind guitarist singing in a Spanish inn, was interesting as being an example of his early work before he experienced a total change of heart and went over to the Fortuny school.

Some interesting facts in relation to the prices brought by the principal pictures are given by "Montezuma" in "My Note Book," together with adequate mention of Mr. Graves's collection of porcelains and bric-à-brac.

#### TALKS WITH ARTISTS.

##### II.—THE LIFE CLASS AND THE TEACHER.

OF the relation of the teacher to the life class, an artist of experience says: "The first thing for a class to do is to get a teacher it has confidence in. It is not necessary that it should have the best teacher the country affords. A man, provided he has had the proper training as far as it goes, will, perhaps, create a better understanding between master and class, than one who has had larger experience, and grown too far out of his student days. When he has carried them as far as he can, both he and they will realize the fact, and a change can be made.

"The relation of the teacher to the class is that of a shepherd to his flock. It is his business to oversee and to keep them together. But the shepherd has his dog; so the teacher must have his assistants. These are properly his best scholars. I would say to a life class just starting: 'If there are any of you who have ever been in a life class, you must be the monitors and my assistants. I will oversee, but you must observe, take note, call to my attention.' In fact students can be

very helpful to one another and to the master in this way."

"If you had charge of a life class just starting, what is the first step you would take?"

"First I would find out how much they knew. I would point to the model and say, 'How would you translate that figure into color?' 'How would you transfer it to your paper with charcoal or crayon?' I

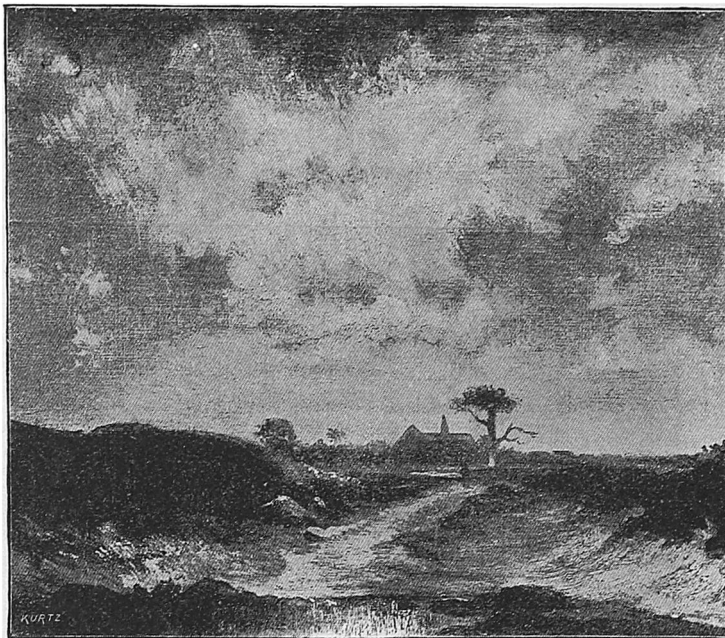
his powers. That is, in fact, the first thing he must learn to do, but he arrives at it by various and circuitous ways. Perhaps he proves not to be ready for study from the nude. If I were going to take charge of a class of beginners, I would first put them through a course of study from still life and casts, no matter how brief. Then they would learn to observe light and shade, form, rotundity, relations of tint, and master difficulties which must be mastered, and can be at this stage, much more easily than amid the perplexities of studying from life."

"You would advise beginning in black and white?"

"Yes, and working at it for years before undertaking color. Beginners who attempt to use color only wallow in it—that is the only word that expresses it—they only make mud and mire out of it."

"How often should a class of beginners have criticism?"

"Never more than twice a week, and after a time, only once a week. The popular idea of teaching is to have a teacher at the elbow every five minutes. A baby always carried in the arms never walks. The teacher should see that the class has work to do for forty-eight or eighty hours, and leave it to do it. That gives a class a chance to try its metal—to experiment. Then when the teacher arrives, his advice and criticism will be all the more valuable, and much better understood by the student, who will have a keener realization not only of the difficulties in the way, but a better knowledge of his own limitations and capabilities."



"TWILIGHT." BY JULES DUPRÉ. (13 × 14.)

IN THE ROBERT GRAVES COLLECTION.

would let each man work in his own fashion. In that way I would arrive at his ideas. I would gain some conception of his talents, of how he saw things, whether broadly or minutely, and of his methods of thought and execution. Then I would know how it would be best for me to proceed with the man—how to win him to a proper course, what errors he needed to be guarded against, where he required to be fortified, where encouraged.

#### A GERMAN SCHOOL OF DECORATIVE ART.

THE French, who see Bismarck's hand in everything which threatens them in any way, attribute to him the revival of art manufactures in Germany which has taken place since 1876. The doings of the school and Central Gewerbe-Verein at Dusseldorf give a fair idea of what is now commonly done throughout Germany toward training workers in the industrial arts, and may prove as important to ourselves as they have been deemed to be to the French public by the directors of the *Revue des Arts Decoratifs*, from which excellent publication we make the following translation, which we give in a somewhat abridged form, with our own comments.

The technical school at Dusseldorf, to enter which one must pass through a preparatory school or show himself sufficiently versed in the rudiments of art and general knowledge, includes four classes, one for furniture-makers, potters, casters; one for painters and surface decorators, as tapestry and others weavers, stained-glass workers, painters on porcelain and enamel; one for modellers in plaster and sculptors, and the fourth for repoussé workers, engravers and chasers. The general studies, in addition to drawing, are perspective, anatomy and the history of ornamental styles. A course in the latter study, by the way, is much needed in most of our own technical and art schools.

The Central Union of Decorative Art Workers, of Dusseldorf, is an institution which should be copied here without delay. It has nothing to do with the State, but is composed of people, workers and others, interested in the decorative arts, who have got together, by their own efforts, a sufficient sum of money to begin work on a museum of industrial art, a library, the publication of a review, the establishment of a studio and of a series of conferences, or informal talks, as well as giving encouragement to the decorative art schools. The museum is filled with gifts from rich collectors, tapestries, stamped leathers, vases, carpets, arms, etc., etc. The museum is open Sunday, and every day except Monday, at a charge of about ten cents. The library has 30,000 volumes and about 12,500 prints. "Alcove privileges," and paper, pen and ink are common to all who enter. Those who belong to the society can borrow whatever they need to use at their homes. The review, the conferences and lectures and



"GYPSY ENCAMPMENT." BY AD. SCHREYER. (58 × 48.)

IN THE ROBERT GRAVES COLLECTION.

"There are teachers who have certain methods, and these they apply wherever they direct their efforts. I cannot proceed in that way. To me certain principles are necessary, but students arrive at them by different roads dependent on temperament and aptitude; for example, I would not say 'we will now proceed to the construction of that figure.' That would be requiring the student to leap a gulf which is much too wide for